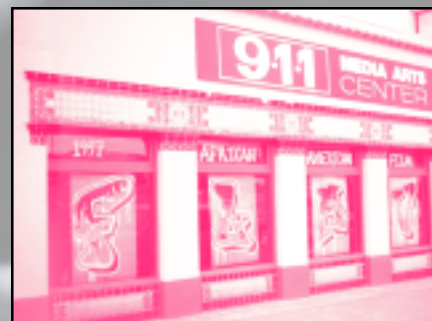


# SeattleArts

A Publication of the Seattle Arts Commission



The Artist, The Community, The Next Generation

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## Of Special Note

In recognition of Black History Month in February 2002, the Seattle Arts Commission is mounting an online exhibit of work by African-American artists in the City's Portable Works Collection. There will also be information about where to see other work by African-American artists around Seattle. Visit [cityofseattle.net/arts/latest.htm](http://cityofseattle.net/arts/latest.htm) beginning Feb. 1, 2002.

Cover art, large photo:

Monica Appleby, *Invisible Ink: Destiny and the Dance of Mata Hari*, House of Dames Productions. Photo: Chris Bennion.

Small photos, top to bottom:

Ela Lamblin recording at Jack Straw Productions. Photo: Dean Wong.

*The Fantastic Voyage of Marco Polo - The Water Puppetry Spectacle* by Northwest Puppet Center/CFM in collaboration with Yang Feng

(l. to r.) Jesus Villafania and Candelario Zamudio. Photo: Dean Wong. Courtesy of Jack Straw Productions.

Photo courtesy of 911 Media Arts Center.

# SeattleArts

## A Publication of the Seattle Arts Commission

The Seattle Arts Commission, an agency of the City of Seattle, was established in 1971 to increase public awareness of and support for the arts. The Mayor appoints the Commission's 15 members for two-year terms.

### Mission

The Seattle Arts Commission stimulates a diverse and lively arts environment that draws on the full potential of artists, reflects and responds to civic concerns and aspirations, and enriches the lives of all members of our community.

### Goals

- Stimulate the financial, physical and human resources that will allow artists to thrive.
- Expand public awareness of, involvement in, and access to arts and arts opportunities.
- Nurture an environment that promotes interaction, dialogue, discussion and lasting relationships between artists and the public.
- Strengthen the role of arts in the lives of children and youth.

City of Seattle: Greg Nickels, Mayor

Commissioners: Ricardo Frazer, Chair; Ethelyn Abellanosa, Susan Coliton, Deborah Daoust, John Feodorov, Kurt H. Kiefer, Jay Lazerwitz, Kathy Moscou, Tawnya Pettiford-Wates, Joan Rabinowitz, Sergei Tschernisch, Joel Youngerman

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## From the Director's Office



This is my last letter to you as director of the Arts Commission. Our terrific deputy director, Kristine Castleman, has been named interim director while Mayor Nickels takes the opportunity to look for just the right person for his administration.

Over the past two years, I have learned an enormous amount about the depth and breadth, diversity and vitality, strength and weaknesses of the arts.

I have also become more and more convinced that practicing and partaking of the arts should be a birthright of Seattleites. It is not, of course. In America, we position the arts primarily as a private sector responsibility, not a public sector one. Philanthropic traditions, rather than artistic traditions, determine the distribution of arts experiences.

We are facing economic constraints as a community. This is the time to be vigilant in the protection of our cultural resources. This is a time to remind your friends and colleagues that we do not invest money in the arts because artists need it. We invest in the arts for the same reason we invest in neighborhoods, parks and libraries or police, fire and transportation: to build a city in which people want to live, work, play, and wander. We must diversify our investments - for economic, cultural and civic impact. Our cultural portfolio is the one that future generations will most value.

It has been a pleasure to work with the artists of this community.

Sincerely,  
Susan B. Trapnell



The arts contribute to our daily quality of life. Through the arts we can find purpose, identity, perspective and joy. The arts also are our investment in the future. No product of industry will survive and hold its value as much as art. The product of our artists is the gift we owe to future generations. Art is timeless and yet it is fragile; the diversity and breadth of our arts can easily succumb to economic interests.

What Susan has written is really a very clear and frank articulation of what most of us know to be true, but are uncomfortable confronting. It seems impossible to believe that during a time of such extraordinary growth and diversification of our population, and during a concurrent explosion of arts experiences, we are actually in danger of losing the richness of our arts.

We must respond. We need to make a philosophical commitment to fully embrace the diversity of our arts environment and to value that diversity without confusing the differences that naturally exist between art forms and artists, or minimizing those differences.

It is an honor to serve the Seattle Arts Commission, the City and the community during this time as Acting Director.

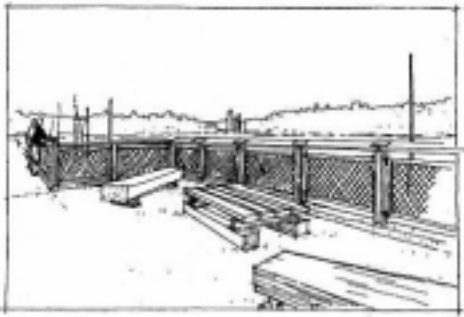
Sincerely,  
Kristine Castleman

# The City's Municipal Art Plan

## Coming to the Web

The Seattle Arts Commission creates the Municipal Art Plan (MAP), a biennial public art work plan that outlines the investment of the City's One Percent for Art funds. The 2001-02 MAP is now available online at [www.cityofseattle.net/arts/latest.htm](http://www.cityofseattle.net/arts/latest.htm).

The plan includes descriptions of all current and upcoming projects, along with information on how the Commission will conduct artist selection for new projects. There are currently more than 60 public art commissions and purchases described in the 2001-02 MAP, excluding Libraries for All, which is managed by the Seattle Arts Commission as a special project for Seattle Public Library.



West Lake Union Pathway,  
Artist's rendering,  
Maggie Smith

## Get the Latest From The Seattle Arts Commission

### New E-newsletter

The Seattle Arts Commission launches a new electronic newsletter in 2002. Receive the latest information about Seattle's investment in the arts, calls for artists, funding opportunities and more with our new monthly e-publication. To subscribe, visit [www.cityofseattle.net/arts](http://www.cityofseattle.net/arts), select "The Latest" and follow the link for "Seattle Arts E-News."

## You Oughta Be in Pictures Or at Least on Television

The Seattle Arts Commission seeks films for *Seattle Arts*, a program presented in partnership with TVSeattle, Seattle's government access cable channel. Videos by and about Seattle artists and arts organizations are eligible for consideration. *Seattle Arts* supports and encourages local artists by providing a regular television venue for their work, and offers greater public access to the arts. *Seattle Arts* airs weekly on TVSeattle, channels 21 or 28. For an up-to-date TVSea schedule call 206-684-8824 or visit [www.cityofseattle.net/TVSea](http://www.cityofseattle.net/TVSea).

Submit videos for consideration to:  
*Seattle Arts* - Videos  
Seattle Arts Commission  
312 First Ave. N., 2nd Floor  
Seattle, WA 98109



*Year of the Dragon, 2000*, Meng Huang. Chinese Culture and Arts Festival, Seattle Center Millenium, recycled material.

### In Memoriam

## Meng Huang (1924-2001)

A large dragon made of recycled materials hung high in the Seattle Center House in 1999 and 2000, as part of an ongoing multicultural millennium celebration. Soon, it will be re-sited in the Children's' Department of the main branch of the Seattle Public Library. The artist, Meng Huang passed away October 9, 2001, but the joy that his life represented lives on through his artwork. The City of Seattle's Portable Works Collection includes four of Meng's large mask pieces.

Meng lived in China until 1990, when he moved to Seattle with his son. His career in China as set designer for theaters and movies was ended by the Revolution. Here, he said, "Everyday, I walk around the streets of my neighborhood in the International District, collecting materials to create my art. What I know best is working with my hands and doing art...I like to make people laugh and I like to laugh myself."

## City Acquires Work by Northwest Textile Artists

The Seattle Arts Commission completed the first phase of this year's textile project for the Portable Works Collection, funded by Seattle Public Utilities (SPU) Percent for Art. Flat textile work created by contemporary traditional ethnic artists living in the Northwest has been acquired on an invitation basis from professional recommendations. Layne Goldsmith, Fiber Professor in the Art Department of the University of Washington provided professional adjudication and the SPU Art Committee made final selections.

Thirty-five textile works were acquired from the following Washington artists:

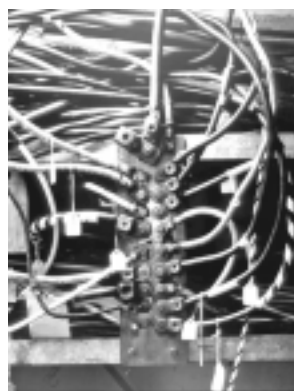
- Ka Ly and Mao Moua Ly (Spokane), working in the Hmong needlework tradition,
- Marita Dingus, Almerphy Frank-Brown, Iris Franklin, Gwen Maxwell-Williams and Brenetta Ward (all of Seattle), working in the African-American quilt tradition,
- Marie Bakke Bremner (Republic), working in the Norwegian tradition of Hardanger stitching and quilt design,

- Tatjana Krynytzky (Issaquah), Ukrainian embroidery tradition, and
- Maija Atvars (Renton), Lidija Dravenicks (Seattle), and Mirjama Karlsons (deceased), working in the Latvian embroidery tradition.

The second phase focuses upon locating textile artists working in the Native American tradition. Once the 2001 textile collection is complete, it will be exhibited at the Key Tower Gallery in 2002.



Brenetta Ward, *Remembrance: Jacob Lawrence*, 2001, African brocade and waxed cottons, 17-1/4" x 15".



## Lyn McCracken: A Photographic Suite

Key Tower Art Gallery  
Concourse Level 3  
700 Fifth Avenue  
January 18 to March 15, 2002  
presented by the Seattle Arts Commission

This exhibition features documentary photographs taken by McCracken during her six-month residency with Seattle City Light. The 67 photographs capture the complex network encompassing the people, facilities, and environment that make up Seattle's major power company.

The residency was established by Seattle City Light in collaboration with the Seattle Arts Commission to portray the utility and its people as they move into the next century. McCracken was selected for the residency through the quality of her work and her contemplative working style.

Sixty-seven photographs were accessioned into the City of Seattle's Portable Works Collection. A selection is shown in the Key Tower Gallery, and the remaining pieces are installed

throughout the various department floors of Seattle City Light in Key Tower.

The Portable Works Collection is a rotating collection of more than 2,500 artworks in all media acquired through funding established by the City's One Percent for Art ordinance.

Information about the exhibition or the Portable Works Collection is available by calling Beth Sellars, 206-684-7312.



Lyn McCracken, *Boundary Dam Transformer Bays*, Silver Gelatin Print, 2001, 19 3/4" x 15 3/4"

Photo upper left: Lyn McCracken, *Wires, Diablo Powerhouse*, Silver Gelatin Print, 2001, 19 3/4" x 15 3/4"

# The Arts Resource Network Grows

## Professional Development and Technical Assistance

In past issues, we introduced some of the basic components of the Seattle Arts Commission's new Arts Resource Network. We provided an overview of Network structure and focus, described the virtual aspects of the network and reported outcomes of two forums held this past summer. We now focus on the topic of professional development and technical assistance

Over the past few years, Seattle artists clearly articulated their need for meaningful support from the Commission to help them succeed at the "job" of artist. We heard, and learned that money, while important, is not the sole element essential for success. As in any profession, knowledge, effective training and networking are key to healthy growth and development in the arts. As a re-

sult, the Arts Resource Network includes, with funding and access to information, professional development for both the individual artist and the arts organization.

"Skill-building" and "capacity development" are two terms that send many artists running because they sound institutional and corporate. In reality, these terms, and the abilities developed through the right implementation, are key to a healthy and dynamic arts community. Art may drive everything the artist thinks about, but art can't be fully presented or experienced unless artists and organizations learn basic skills like accounting, marketing or board development.

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*The Resource Network focuses, in part, on centralized access to existing service providers that offer artists the formal training needed.*

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The Resource Network focuses, in part, on centralized access to existing service providers that offer artists the formal training needed. We are cooperating with United Way of King County, Npower, City of Seattle Department of Neighborhoods and other service providers to explore services currently available, services still needed, and the best formats for successful skill development. We are collaborating with Artist Trust and a coalition of service providers for non-profit organizations to explore what types of training really make a difference.

The Seattle Arts Commission's Arts Resource Network will also offer ways to apply and share what artists learn - through informal discussions or salons, workshops, networking opportunities and mentorships. Additionally, we will examine ways to support all artists' access to these services. Look for some of these ideas to be implemented as early as this year.

For more information about the technical assistance component of the Arts Resource Network, contact Linda Knudsen McAusland, 206-684-7372 or [linda.knudsen@ci.seattle.wa.us](mailto:linda.knudsen@ci.seattle.wa.us).

## Our Favorite Bookmarks

One of the features of the Arts Resource Network is connection to resources throughout Seattle and beyond. Check this new column for our latest discoveries.

### [www.seeseattle.org/events](http://www.seeseattle.org/events)

Whether you want to know what's happening in art galleries in your neighborhood or your organization wants to promote your latest concert, the latest, most comprehensive online events calendar is exactly what you need. You choose the kind of event you're looking for, and pick your favorite location around the region. The calendar is presented by Seattle's Convention and Visitor's Bureau and sponsored by Seattle and King County Arts Commissions.

List your event by submitting information to:  
BeDynamic  
13400 NE 20th Street - Ste. 11, Bellevue, WA 98004  
E-mail: [info@bedynamic.com](mailto:info@bedynamic.com) or FAX: 425-647-0981

### [www.spl.org/selectedsites/informed/creativecurrency.html](http://www.spl.org/selectedsites/informed/creativecurrency.html)

The Informed Artist - Creative Currency.  
This Seattle Public Library online resource provides detailed descriptions of many public and private funding sources for Seattle artists and links to their Web sites. It also provides links for competitions, auditions, employment and more for artists.



# Arts Resources: Funding for Artists and Organizations

## Seattle Arts Commission Completes Program Reorganization

2002 features the implementation of the latest Seattle Arts Commission funding programs for arts organizations and individual artists. Applications for both Seattle Artists literary projects and the Emerging Organizations program are under review with selections to be announced in early spring 2002. Applications for the Seattle Artists performing arts program will be accepted in mid-to late-2002. The selection of organizations qualifying to participate as Civic Partners and Established Organizations (page 8) heralds major change in our relationship with many groups. The announcement of the Arts Projects program on this page completes the introduction of our new programs.

Arts Commission funding programs are part of an integrated system of financial and technical assistance support of artists and arts organizations developed to further the City's strong arts agenda.

Updated information about all Seattle Arts Commission funding programs is available by selecting "Funding Opportunities" at [www.cityofseattle.net/arts](http://www.cityofseattle.net/arts)



(l. to r.) Marianne Owen and Ken Ruta, *Grand Magic*, A Contemporary Theatre. Photo: Chris Bennion and ACT.

### 2002 Arts Projects Program

Arts Projects, a new Seattle Arts Commission funding program, supports the presentation phase of a work in any discipline, by a Seattle-based individual artist or a group of individual artists. Funding applies directly to the realization or implementation of a work after the research and development phase is complete. This funding program is project-based. The peer panel review will focus on artistic merit and a sound project plan.

Check [www.cityofseattle.net/arts/funding/calls.htm](http://www.cityofseattle.net/arts/funding/calls.htm) for updated information about workshops, application materials and deadlines. For more information about Arts Projects funding, contact Irene Gómez at 206-684-7310, or [irene.gomez@ci.seattle.wa.us](mailto:irene.gomez@ci.seattle.wa.us).



Kofi Anang conducts a drumming workshop at Seattle's Northwest School as part of Jack Straw Productions/ Cornish College of the Arts African Music Project, February 2000. Photo: Dean Wong.

Applications Available	Application Workshops	Deadline	Project Start Dates
January 2002	February/March 2002	April 5, 2002, 5:00pm	Fall 2002

### Which Program is Right for You?

We've implemented many new programs and want to ensure that artists and arts organizations find those that best fit their needs.

	Who is eligible? (All must be based in Seattle)	Review	Funding Award Levels	Deadlines	Project Timelines
<b>Seattle Artists</b> <i>For research and development</i>	<ul style="list-style-type: none"> <li>Individual, generative artist</li> </ul>	<ul style="list-style-type: none"> <li>Artist's past work</li> <li>Not project-based</li> </ul>	<ul style="list-style-type: none"> <li>\$2,000</li> <li>\$7,500</li> </ul>	One per year (performing and literary arts programs alternate years)	One year to 18 months
<b>Arts Projects</b> <i>For presentation only</i>	<ul style="list-style-type: none"> <li>Individual artist or</li> <li>Collective of individual artists</li> </ul>	<ul style="list-style-type: none"> <li>Project-based</li> <li>Self-produced</li> <li>Sound project plan and budget</li> </ul>	<ul style="list-style-type: none"> <li>\$3,000</li> <li>\$5,000</li> <li>\$10,000</li> </ul>	One per year	One year
<b>Emerging Organizations</b>	<ul style="list-style-type: none"> <li>New, small or emerging groups and</li> <li>Pattern of presentation</li> </ul>	<ul style="list-style-type: none"> <li>Organizational (501c3 not required)</li> <li>Sound project plan and budget</li> <li>Site-evaluation</li> </ul>	<ul style="list-style-type: none"> <li>\$3,000</li> <li>\$5,000</li> </ul>	Every other year	Two one-year cycles



*Fifteen Civic Partners and 55 Established Organizations have been selected from 114 arts groups submitting eligibility surveys for new Seattle Arts Commission funding programs. Panels of commissioners, staff, and directors of other funding organizations reviewed qualifications, tested new eligibility criteria, and recommended the program that best fit each organization.*

## Civic Partners

A Contemporary Theatre  
Artist Trust  
Cinema Seattle  
Empty Space Theatre  
Henry Art Gallery Association  
Intiman Theatre  
Pacific Northwest Ballet  
Seattle Art Museum  
Seattle Arts and Lectures  
Seattle Children's Theatre  
Seattle International Children's Festival  
Seattle Opera Association  
Seattle Repertory Theatre  
Seattle Symphony  
Wing Luke Asian Museum

## Established Organizations

33 Fainting Spells  
911 Media Arts Center  
Arts and Visually Impaired Audiences  
ArtsWest  
City of Light Performing Arts/Seattle Choral Co.  
Early Music Guild of Seattle  
Earshot Jazz Society of Seattle  
The Esoterics  
Ethnic Heritage Council of the Pacific

*continued on page 9*

# The Foundation of Seattle's Arts Community Established Organizations and Civic Partners

Established Organizations and Civic Partners are chosen on the basis of organizational maturity and consistent artistic quality, not age or size. They are the bricks and mortar of our arts community. Through their offerings, Seattle residents experience the arts in all disciplines, at a high level of quality and creativity, year in and year out. They foster and maintain our reputation as an arts-rich city, employing artists and training tomorrow's artists.

Civic Partners are further distinguished by their broad outreach to the entire city and beyond. They serve more than just arts audiences; they offer education activities in many communities

and age groups and partner with organizations outside the arts. Their work attracts national and international acclaim, in turn bringing renowned artists, tourist dollars, and a sense of civic pride to our city. They use their expertise and resources to assist younger or smaller arts organizations, strengthening the arts community as a whole. The Commission's Arts Resource Network will work with Civic Partners to target their technical assistance expertise and maximize impact.



*Fountain* by Steve Marks, Pratt Fine Arts Center. Photo: William Wright.

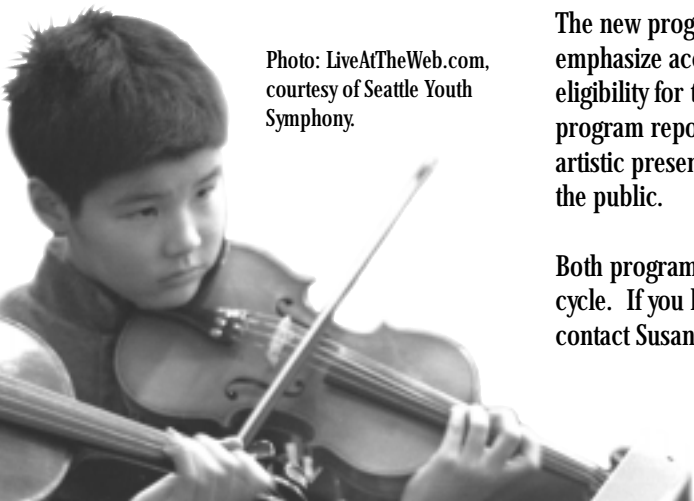
Organizations in both programs receive financial support from the Arts Commission based on the sum of their activities as measured by annual revenue. Each organization provides a portion of Seattle's arts programming and their funding is allocated proportionally. Commission support represents a very small percentage of each organization's budget. This money alone does not sustain organizations, but is intended to give them consistent support, allowing them to leverage other funds, as well as take risks and innovate.

The Commission adopted this proportional system of allocating funds to provide more predictable levels of funding from year to year. Established Organizations and Civic Partners no longer compete annually to increase their funding at the each other's expense. This system recognizes that the arts community is an ecosystem in which the health of each organization benefits the whole community.

The new programs include administrative changes that streamline the funding process and emphasize accountability rather than competition. Established Organizations maintain their eligibility for three years and Civic Partners for five. They submit annual financial data and program reports. The Arts Commission will assign independent evaluators to review their artistic presentations. Organizations must still apply City funding to activities that are open to the public.

Both programs will consider new organizations biannually, coinciding with the City's budget cycle. If you have questions about the Established Organizations or Civic Partners programs, contact Susan Kunimatsu at 206-684-7175 or [susan.kunimatsu@ci.seattle.wa.us](mailto:susan.kunimatsu@ci.seattle.wa.us).

Photo: LiveAtTheWeb.com,  
courtesy of Seattle Youth  
Symphony.







*The Hobbit* by Northwest Puppet Center/CFM in collaboration with Oregon Shadow Theatre.

### Established Organizations must have

- a mission and programs centered on the arts,
- a self-sustaining structure that supports ongoing programs, resource development, and service to a constituency,
- a home office in Seattle,
- 501(c)3 non-profit incorporation,
- an annual season of public events in Seattle for the past two years, and
- one or more programs open to the public in Seattle.

### Civic Partners must have all of the above plus

- 501(c)3 non-profit incorporation for at least five years,
- an annual season of public events in Seattle for the past 10 years,
- a wide variety of ongoing programs with two or more open to the public in Seattle,
- a demonstrated commitment to the broader Seattle community,
- national/international programs and recognition,
- a record of supporting and mentoring other arts organizations, and
- professional artists and staff employed at prevailing pay scales for the Seattle area.

Government-run programs and degree-granting educational institutions are excluded from these programs.



*Left:* Peter Crook, Hans Altwies and Alban Dennis, *Johnny Tremain*, Seattle Children's Theatre. Photo: Chris Bennion and SCT.

*Right:* Patricia Barker and Ulrik Wivel, *Carmina Burana*, Pacific Northwest Ballet. Photo by David Cooper.

### Established Organizations (continued)

Floating Bridge Press  
 Freehold Studio/Theatre Lab  
 Gallery Concerts  
 Gamelan Pacifica  
 House of Dames Productions  
 Jack Straw Productions  
 Literary Celebrations  
 Music Center of the Northwest  
 Nordic Heritage Museum  
 Northwest Asian American Theatre  
 Northwest Chamber Chorus  
 Northwest Chamber Orchestra  
 Northwest Choirs  
 Northwest Film Forum  
 Northwest Folklife  
 Northwest Girlchoir  
 Northwest Puppet Center  
 Ocheami  
 On the Boards  
 One World Theatre  
 Orchestra Seattle/Seattle Chamber Singers  
 Pat Graney Company  
 Pratt Fine Arts Center  
 Raven Chronicles  
 Richard Hugo House  
 Sacred Circle Gallery/UIATF  
 Seattle Academy of Fine Art  
 Seattle Baroque Orchestra  
 Seattle Chamber Music Society  
 Seattle Chamber Players  
 Seattle Cherry Blossom Festival  
 Seattle Fringe Theatre Productions  
 Seattle Men's Chorus  
 Seattle Mime Theatre  
 Seattle Pro Musica  
 Seattle Shakespeare Company  
 Seattle Theatre Group  
 Seattle Youth Symphony Orchestras  
 Seward Park Art Studio  
 SouthEast Seattle Arts Council /SEED  
 Spectrum Dance Theater  
 Theater Schmeater  
 Theatre Puget Sound  
 Tudor Choir  
 Velocity Dance Center  
 VSA Arts of Washington

## Public Art: Newest Permanently-Sited Works

4, an artwork by Portland, Oregon artist **Bill Will**, was dedicated at Union Station Square near the International District and Pioneer Square on September 5. Will works as lead artist with Nakano Associates Landscape Architects on a series of artwork projects to be integrated into the restoration of King Street Station and the adjacent streetscape. The project was funded by Seattle City Light Percent for Art.



4 (The title refers to the Morse code abbreviation for 'Where shall I go ahead'.) The open space includes a grid of 23 granite cubes arranged evenly on the open space of the square. Inscribed on the cubes is a series of images and text that refers to the history of the railroad and the area.

*"People waiting for the bus or just resting on their way through this important pedestrian corridor can choose to sit in a variety of locations or meander through the site. The organization of paving and granite cubes creates a combination of pathways for pedestrians and interesting visual alignments for both pedestrians and vehicular traffic. The various possibilities of habitation and of movements in this area become a component of the artwork."*  
Bill Will.



Cedar River Watershed Education Center, *Snaking Root Ceiling* and *Dendritic Root Floor*, artist Dan Corson.  
© Dan Corson.

Artist **Kay Kirkpatrick's** proposals for site-integrated art were highlighted at the September 10 groundbreaking for the Southwest Police Precinct in Delridge. The Seattle artist, commissioned by the Seattle Arts Commission to work with Arai Jackson Architects, has designed surface treatments and sculptural and relief elements that make reference to the forests of West Seattle and the nearby Longfellow Creek, as well as many aspects of police work.

Dedicated on October 2, **Dan Corson's** integrated artwork for the new Seattle Public Utilities' Cedar River Watershed

Education Center (designed by Jones and Jones) in North Bend, represents the first Seattle Arts Commission Percent for Art project to be realized outside of the City limits. The *Rain*

*Drum Courtyard* resonates with the sounds of rain falling on artist-designed drums. In the absence of rain, computer-activated "drippers" play rhythms of many cultures on the colorful instruments. Hanging in the Welcoming Room is *Snaking Root Ceiling*, tree roots harvested in the watershed, intertwined with glowing rivulets of argon and krypton-filled blown-glass tubes. Below this sculptural installation, *Dendritic Root Floor* is an image of a root system sandblasted and stained into the concrete floor.

*Rain Drum Courtyard*, artist Dan Corson. © Dan Corson

*"The Cedar River Watershed is a magical place that has been closed to the public for more than a century. This new visitors' center captures a bit of the spirit behind the locked gates, bringing it into a place that the public can experience."* Dan Corson



On October 5, Corson's multi-media installation *Skagit Streaming* began broadcasting scenes of salmon, streamside activity and microscopic water life onto the side of the Bon Marché Parking Garage at Second Avenue and Pine Street. Funded through private donations, Seattle City Light and Seattle Transportation Percent for Art funds and a HUD grant, *Skagit Streaming* is also on the Web at [www.cityofseattle.net/skagitstreaming](http://www.cityofseattle.net/skagitstreaming).

## Public Art: Latest Artist Selections

Seattle artist **Roger Fernandes** was selected to join the Design Team for the Potlatch Trail. The project creates a scenic urban walking experience incorporating art, history and culture, connecting five open spaces: Elliott Bay, Myrtle Edwards Park, Olympic Sculpture Park, Seattle Center and South Lake Union Park.

**Monad Elohim**, Seattle, was selected as the Seattle Parks and Recreation Artist-in-Residence to develop a pilot program for working with teens at community centers. He worked with youth this fall at Southwest Community Center to develop trail and gateway markers for the Longfellow Legacy Trail and at Bitter Lake Community Center on a permanently sited entrance piece. In the spring, under Monad's guidance, Interagency School youth will create tiles depicting human rights leaders for the James Washington Memorial Fountain of Triumph at the Garfield Community Center.



Seattle City Hall Interior Lobby Perspective  
Bassetti Architects/Bohlin Cywinski Jackson/Gustafson Partners Ltd./Swift & Company Landscape Architects, L.L.C.  
Rendering by Christopher Grubbs

Seattle Justice Center  
Photo: Fred Housel



A panel chaired by Seattle Arts Commissioner Kurt Kiefer selected four artists to create artworks for the new Seattle City Hall currently under construction, designed by the joint venture Bassetti Architects/Bohlin Cywinski Johnson. **Jim Campbell**, San Francisco, was chosen to create a

light sculpture in the Hillclimb Stair area. **Mark Bain** and **John Bain**, Seattle, will install an original soundwork in elevators leading from the 4th Avenue Plaza to the main lobby floor of City Hall. Seattle sculptor **Mark Calderon** will produce a sculpture for a small terrace overlooking the plaza. These artists join Design Team artist **Beliz Brother** and glass bridge designer **James Carpenter** already working on the facility.

Seven artists, all from the Puget Sound region, will be creating site-specific portable works for the new Seattle Justice Center, designed by Seattle architects NBBJ. In addition to permanently-sited integrated artworks by the design team of **Pam Beyette**, **Michael Davis**, **Norie Sato** and **Richard Turner**, the Justice Center will include works in the elevator lobbies by artists **Deborah Lawrence**, **Brad Miller** and **Mary Ann Papanek-Miller** of Seattle; **Marita Dingus**, Auburn; **Joanne Hammer**, Vashon Island; and **Darlene Nguyen-Ely**, Monroe. **Anna Skibska**, a Seattle glass artist will create a sculptural installation in the Jury Assembly Room. Seattle Arts Commissioner Jay Lazerwitz chaired the selection panel.

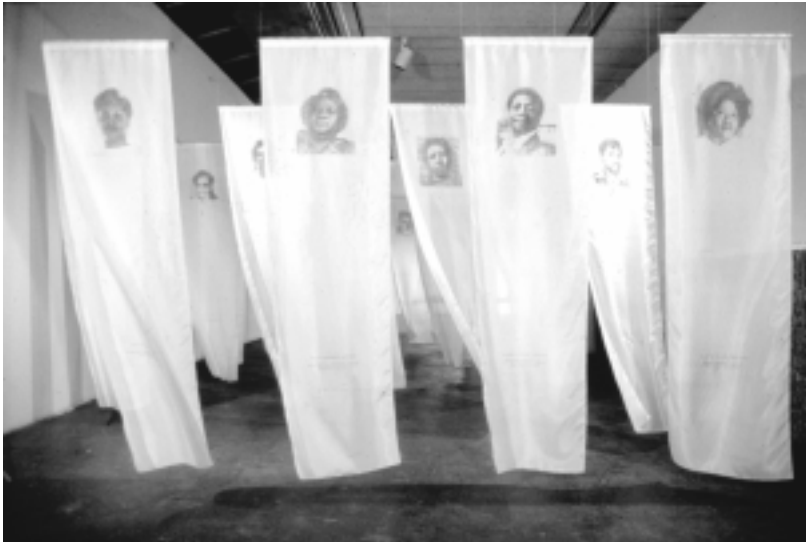
San Francisco environmental artist **Mark Brest Van Kempen** was selected to work with **Peggy Gaynor**, a landscape architect with the Department of Parks and Recreation and King County Metro. They will develop construction enhancements that memorialize the former route of the Ravenna Creek in conjunction with the partial revelation of the creek and the laying of new conveyance pipe between Northeast 45th and Northeast 55th Streets.



Proposal for Elevator Lobby artwork, Seattle Justice Center, artist Marita Dingus. Photo: Kim Baker.

## ARTS UP: The Exploration Continues with New Artist/Community

**Artist Residencies Transforming Seattle's Urban Places, or ARTS UP**, teams community groups with artists to explore community issues. The final six of fourteen communities have been matched with artists from around the country to develop collaborative art projects that give voice to community concerns, build cohesion, probe identity or address shared issues.



*Shroud Mothers Voices*, March 1992. Artist: Bradley McCallum.

### Cancer Lifeline's Healing Arts for Creative Expression

Dedicated to optimizing the quality of life for all people living with cancer, **Cancer Lifeline** offers an impressive range of services, including a family support program, several issue-specific support groups, movement and exercise classes, workplace consultation, and the healing arts program. The healing arts program was born out of a recognition that creative expression can play a powerful role in recovering a sense of self after a cancer diagnosis.

The members of Cancer Lifeline have chosen to work with a multi-disciplinary team to help members tell their stories and share their experiences with the broader population. Photographer **Krista Elrick**, folklorist **Elaine Thatcher**, and audio producer **Jack Loeffler** have worked as a group for the past eight years on public art projects emphasizing people and places. "The most powerful experiences we have had in our careers have resulted from collaboration with ordinary people-though we are more inclined to think of them as 'extraordinary' once we hear their stories," says Elrick. "We want to help people find new ways to preserve and revitalize both memory and contemporary experience."

### Hillman City Neighborhood

**Hillman City**, an early pioneer community in Southeast Seattle, faces a range of economic, physical and community challenges. Residents of this neighborhood, through a collaboration with SEED, are interested in working with an artist to build a stronger sense of community in an area with little sense of shared identity.

To move them toward this goal, residents chose to work with Oakland artist **Jon Rubin**. Rubin has used everything from video to billboards to tell community histories and stories. Rubin says of his work, "My approach is to first understand a site's physical and social characteristics and then to create work that illuminates unseen aspects of that site. In each of my projects, in various styles and mediums, I have explored the role of the artist as a storyteller whose work elicits the dreams and aspirations of the population it represents."

### Ms. Moon's Second Grade Class

The children in **Ms. Moon's Second Grade Class** at Lowell Elementary School want to explore alternative means of communicating with one of their fellow students, a child with cerebral palsy unable to use the spoken word. Throughout the Seattle school system, non-speaking children are included in regular classroom activity, but have limited opportunity to share experiences and communicate thoughts and desires. This community of children, parents and teachers believes they can improve the communicative participation of all of their members, through art and creativity.

This group is working with **Heather Oaksen**, a professor at Cornish College for the Arts, founding director of 911 Media Arts Center, and an accomplished artist and filmmaker. "I am



Belltown P-Patch. Photo courtesy of City of Seattle.

# Partnerships

interested in working with residents to create art that can function in communities in unexpected ways.” says Oaksen. “I strive to understand the relationship between the sender and the receiver-both psychologically and in physical space. My work usually begins with words from those I’ve interviewed. From that foundation, visual and aural imagery, and presentation structure develop.”

## Seattle Family Network

**Seattle Family Network** represents families of adults with developmental disabilities, many of whom have been instrumental in social change in education, employment, and community living for persons with developmental disabilities. Participants view this collaborative creative project as a chance to capture and record the histories of these families, and to examine the choices they made, the struggles they shared, and the challenges they now face.

San Francisco artist **Susan Schwartzberg** is an ideal choice for this project. Her work balances an incredibly sensitive approach to the individual story with a profound awareness of the larger social movements and history that the story may represent. Through books, photography, and permanent works of art, she seeks to reveal the layered stories and histories of the places and people with which she works. She says, “My work explores the relationship of the individual to history, and the social dynamics of recollection. I’m most interested in the stories of those whose lives go unrecognized, and rarely think of themselves as contributors to history.”

## Peace for the Streets by Kids from the Streets

**PSKS** works with a volunteer staff of homeless and street-involved youth to provide assistance and address community misconceptions about homelessness. The unique PSKS model empowers the youth to design programs and participate in decision-making, and promotes a dialogue between street-involved youth and other community members, including business owners and police.

The PSKS team found the articulate voice, sensitive collaboration and powerful artistic vision they were seeking in New York artist **Bradley McCallum**. McCallum, convinced of the power of the artist’s residency, founded **ConjunctionArts**, a non-profit organization dedicated to innovative artist residency programs. He has collaborated with a host of organizations including the New York Civil Liberties Union, 100 Blacks in Law Enforcement Who Care, and Parents Against Police Brutality. “The inspiration for my work is in direct response to the physical environment, social issues, and history of a given city, town or

neighborhood,” says McCallum. “Each public project represents a unique response and collaboration. I use oral history and testimony to create civic-based artwork.”

## Friends of the Duwamish/Northwest Passages/Historic Duwamish

This coalition - three groups active in Duwamish issues - represents a group of both Native and non-Native citizens with the shared goal of preserving the culture and history of Seattle’s first peoples. Duwamish culture and history have been largely invisible, even in the city that bears the name of a Duwamish leader. The groups are interested in preserving and telling the stories of the Duwamish people in a public way, and would like to work with an artist to help make visible the remarkable history and living culture of the Duwamish tribe. At press time, Friends of the Duwamish was in the process of meeting artists from the ARTS UP roster to find the right fit.

Other ARTS UP community/artist matches include Belltown P-Patch and Bret Bloom; Courtland Action Team and Donald Fels; Georgetown and Kathryn Rathke; Kawabe Memorial House and Rene Yung; Neighborhood House and Celine Rich; Queen City Cultural Center and Drew Emery; Sacajawea Elementary School and Janice Giteck; and Seattle Native American Youth and Keith Egawa.

For information about ARTS UP, contact Lisa Richmond at 206-684-0998 or [lisa.richmond@ci.seattle.wa.us](mailto:lisa.richmond@ci.seattle.wa.us).

*Rosie the Riveter Memorial*,  
Richmond, CA., 2000.  
Artist: Susan Schwartzberg



## Seattle's Commitment to Children and the Arts

The Seattle Arts Commission's commitment to youth and arts education is the reflection of City leadership's understanding that the arts are vital for the development of our next generation. Having traditionally invested in placing artists into Seattle classrooms, we recently expanded our efforts to include after-school arts training programs for middle school youth.

### Youth Arts

Our 2001 funding included 13 organizations providing a wide variety of high-quality out-of-school-time arts experiences. Through targeted outreach, the Arts Commission identified programs in a myriad of disciplines, including visual, audio, performing, video and literary arts. Evaluation of these programs will allow us to extend the program into 2002, continuing with some organizations and finding new partners to provide the best experiences possible for more of our children.

### Arts in Education

Circumstances have changed considerably since 1986, when the Seattle Arts Commission instituted the Arts in Education program with Seattle schools. The movement toward site-based school management, a gradual reduction of arts classes in the schools and development of a more complete understanding of the role of the arts in education all contributed to the change. The Arts Commission is concerned

that the effectiveness of the Arts in Education program as it was originally defined has been significantly compromised.

In response, the Arts Commission is choosing to place the Arts in Education program on hiatus for the 2002-03 school

year. The Education Committee, including key commissioners and staff, will use that time to examine the current education environment and the City's goals for our participation in arts education.

The committee has identified initial questions, including:

- What role do the City and the Seattle Arts Commission play in arts education?
- How does arts education contribute to students' success overall?
- How can we ensure basic art skills and arts literacy for the next generation?
- How do we work to build both the community of future artists and future arts audiences?

The Seattle Arts Commission will use the recommendations coming from the Education Committee to develop our future arts education programs. Visit [www.cityofseattle.net/arts](http://www.cityofseattle.net/arts) for updates about these programs. For more information, contact Linda Knudsen McAusland at 206-684-7372 or [linda.knudsen@ci.seattle.wa.us](mailto:linda.knudsen@ci.seattle.wa.us)



Seattle Arts Commission/Jack Straw Productions West Seattle YMCA middle school Summer Audio Project - August 2001. *Top:* Students record radio dramas. *Bottom:* Jack Straw Productions guest artist Suzie Kozawa demonstrates creative soundmaking.



# MINUTES

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Tuesday, September 11, 2001

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Due to the tragic events experienced on this day, the monthly meeting was cancelled.

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Tuesday, October 9, 2001

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## The Zimbabwean Cultural Exchange Delegation:

Commissioner Tawnya Pettiford-Wates introduced a group of artists from Zimbabwe, ages 14 to 20 and accompanied by Nicholas Moyo, head of cultural affairs in Zimbabwe. The students sang for the commission - a song they had written and prepared about Africa.

## Seattle Artists Funding

**Program:** The commission was briefed by staff on the 2001 Seattle Artist Program. Fifty-six applications were received and 35 received funding. Grants range from \$2,500 to \$7,500. Each artist will provide a public exhibition, performance or reading of the work.

## Issues to be addressed in future funding:

- Existing categories do not meet all artists' self-definition.
  - Previously funded artists are not returning for repeat application.
  - More artists of color should be applying: is it lack of outreach or is information ineffectively presented?
- Staff is gathering information from a range of artists to better address these issues.

**Resolution:** That the Seattle Arts Commission accepts the panel recommendations of the 2001 Seattle Artists Program Performing Arts Awards

## Dance

Barragan, Carla E., \$2,000  
Cohen, Sheri, \$7,500

Cornejo, Pablo, \$2,000  
Curry, Laura, \$2,000  
Dawkins, Sonia, \$7,500  
Hanson, Dayna, \$7,500  
Kaminsky, Laura, Music, \$7,500  
Kohl, Joshua, Music, \$7,500  
Laage, Joan, \$2,000  
Lockyer, Tonya, \$2,000  
Niehoff, KT, \$7,500  
Piacenza, Peggy, \$2,000  
Ross, Anita, \$2,000  
Scott, Mary Sheldon, \$2,000  
Whiting, Maureen, \$2,000  
Wong, Cheronne, \$2,000  
Wormus, Freya, \$2,000

## Music

Baker, Tom, \$7,500  
Bisio, Michael, \$2,000  
Blauvelt, William Satake, \$2,000  
Denio, Amy, \$7,500  
Fisher, Garrett, \$2,000  
Holcomb, Robin, \$2,000  
Horvitz, Wayne, \$2,000  
Keller, Alex, \$2,000  
Neto, Jovino Santos, \$2,000  
Nortness, Kevin, \$2,000  
Powell, Jarrad, \$2,000  
Rubin, Amy, \$2,000  
Rucker, Paul, \$2,000  
Thomas, Karen P., \$2,000  
West, Frederick Norman, \$2,000

## Physical Theater

Neel, K. Brian, \$2,000  
Nishimura, Haruko, \$2,000  
Whalen, Cynthia, \$2,000  
Total Amount Awarded \$114,000

**Commission Action:** Moved, seconded and approved unanimously.

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Tuesday, November 13, 2001

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Arts in Education Funding Program  
The Education Committee met on November 18, and recommended that the Arts in Education (AIE) program be suspended for the 2002-2003

academic year. In 2002, the commission will evaluate the program's effectiveness and develop recommendations about how to best serve Seattle students. Potential uses for the existing 2002-2003 programs funds include arts education advocacy and/or expanding out-of-school programs. Staff has prepared AIE program artists for the hiatus. Other agencies, including Washington State and King County Arts Commissions, also provide arts project funding in Seattle classrooms.

**Resolution:** That the Seattle Arts Commission approves the recommendation of the Youth/Education Committee in reference to the Arts in Education Program.

**Commission Action:** Moved, seconded and approved unanimously.

## Portable Works Deaccession Resolution

**RESOLUTION:** The following artworks were considered for removal from the City of Seattle's Portable Works Collection. The recommendations from the Gifts & Deaccession Committee follow and are submitted for Commission approval:

## SAC ID NUMBER; ARTIST; TITLE; RECOMMENDATION

CL80.005; Kate Abbot; *Brian's Back Porch, Montreal*; recommend artist trade; if unable to contact the artist, the piece should remain in the collection.  
CL83.090; Hugh Bridgeford; *Mill Work*; artist trade  
CL83.092; Coryl Christenson; *Discovery Series II*; artist trade  
CL78.020 a-c; Rebecca Edwards; *Landscape Series*; trade or destroy.

CL83.027; Mark Frey; *Stillaguamish River*; artist trade

CL87.016; Michael Gesinger; *Man with Two Chairs and Torso*; piece will remain in the collection.

CL86.004; Debra Gibbs; *Room # 33, Brownie: Retired Merchant*; artist trade

CL95.004.01-.03; Ruth Hayes; *Drawings from Reign of the Dog: A Re-Visionist History*; exchange only if the traded work is of a different variety.

CL75.015; Paul Ripley Jenkins; *Zephyr*; Arts Commission restore the piece before any action is taken; after restoration the piece can then be gifted to another institution or sold.

CL74.018; Christina Lamb; *Marlana*; artist trade

CL84.015; Rich Lehl; *Queeney*; seek trade with artist; if a trade is not possible, the work should remain in the collection.

CL74.01.01-.02; Paul Macapia; *From the Series Land and Sea*; artist trade

CL90.051; Fran Murphy; *Excessive Exposure*; artist trade

CL83.040; John Reardon; *Untitled*; artist trade

CL75.033; Letcher Ross; *Untitled*; the piece will remain in the collection.

CL83.126; James Sahlstrand; *Untitled*; artist trade

CL78.080 a,b; Susan Singleton; *Middle Morning*; trade or destroy  
CL78.086; Janet Yan; *We are Leaving Now Goodbye*; artist trade

**COMMISSION ACTION:** Moved, seconded and approved unanimously.

These are highlights of the latest Seattle Arts Commission meetings. For complete minutes for any meeting, contact Brenda Wilson, 206-684-7171 or [brenda.wilson@ci.seattle.wa.us](mailto:brenda.wilson@ci.seattle.wa.us).

Minutes 12-20.doc 725 ■



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